



Best of | PETER FRAMPTON

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from Frampton Comes Alive!

All I Want to Be (Is by Your Side)

Words and Music by Peter Frampton

Tuning:
(low to high) E-A-D-G-B-D

Intro

Moderately slow ♩ = 86

N.C. (Crowd noise) 2 sec. Gtr. 1 (acous.)

D7sus $\frac{3}{2}$ /A D9/A D7sus $\frac{3}{2}$ /A D9/A

mf

TAB

*T = Thumb on 6th string

Gm7 C Cadd9 G D5 D7sus $\frac{3}{2}$ /A D9/A

Yeah...

T --- let ring --- T

D7sus $\frac{3}{2}$ /A D9/A Gm7 C Cadd9 G D5

Do, do, do.

T --- let ring --- T

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Verse

Dsus2

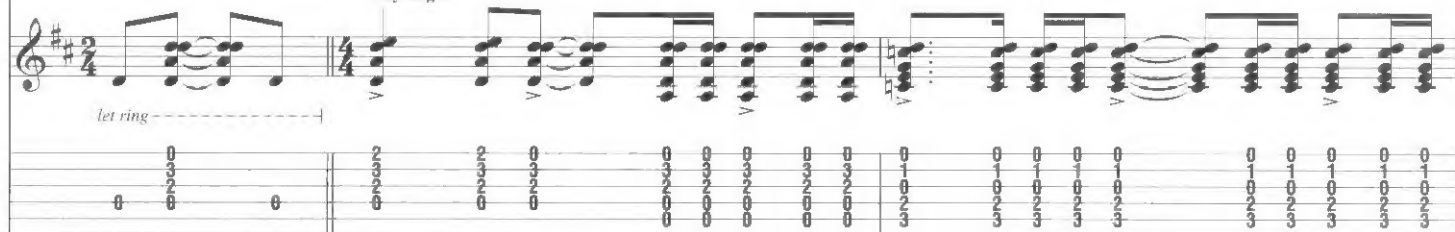
D5

Cadd9



1. Do what you do, _____ don't _____ bring me _____ down. _____
2. Shake me down, _____ you wan - na _____ put me on the ground. _____

Rhy. Fig. 1



G

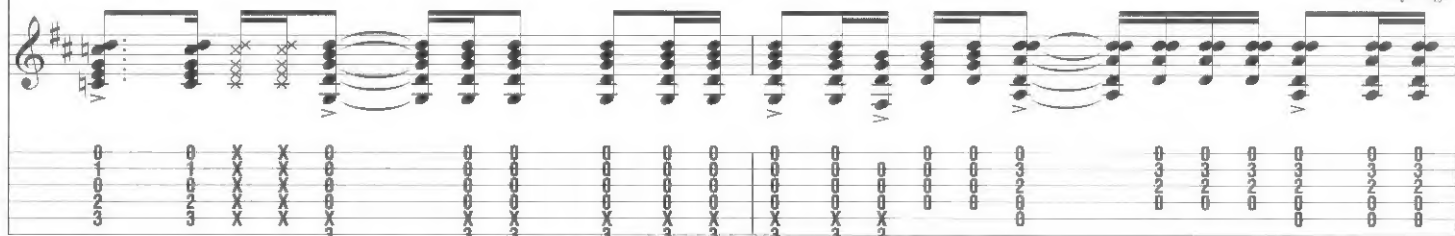
G/F#

D5



I went to the doc - tor, _____ he's just an - oth - er clown. _____
There's mon - ey in my poc - ket, I won't make a sound. _____ Well, you can

End Rhy. Fig. 1



1st time, Gtr. 1: w/ Rhy. Fig. 1
2nd time, Gtr. 1: w/ Rhy. Fill 1

2nd time, Gtr. 1: w/ Rhy. Fig. 1 (last 3 meas.)

Dsus2

D5

Cadd9



Don't stand _____ a - lone, _____ you might _____ turn to stone. _____
run me _____ o - ver or pick a four _____ leaf clo - ver. _____

G

G/F#

D5



I'm sure there is a pill for that, _____ you're on _____ your own. _____
Now they cut the lights down, _____ this rec - ord's go - ing slow - er. _____

Rhy. Fill 1

Gtr. 1



Chorus

D7sus3/A D9/A Gm7 C

Can't you see — what it's do - ing to me? —

Rhy. Fig. 2

Gm7 C Cadd9 G D5

All I want to be — is by your — side. —

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2

D7sus3/A D9/A Gm7 C Gm7 C

I don't care — if they — cut my hair. — All I want to be — is

To Coda

Cadd9 G D5 Gtr. 1: w/ Rhy. Fig. 2 (last 2 meas.) Gm7 C Cadd9 G D5

by your — side. — (1.) Well, — all I want to be — is by your side, — yeah, —
(2.) Yeah,

Interlude

D Dsus2 D Am(add9)

by your — side. —

Gtr. 1

The musical score for 'The Wind' by The Beatles is presented in a single system. The guitar part is written on a treble clef staff with a key signature of one sharp (F#). The bass part is written on a bass clef staff. The guitar part includes various chord diagrams and fret numbers, while the bass part includes fret numbers and some chord diagrams. The score is divided into measures by vertical bar lines. The guitar part starts with a Cadd9 chord, followed by a G chord, and then a G/F chord. The bass part starts with a G chord, followed by a G chord, and then a D5 chord. The score ends with a final chord diagram for the guitar part.

D Dsus₂ D Am(add₁₁⁹) E11 Am(add₁₁⁹)

D.S. al Coda

Cadd9 G G/F# D5

let ring - - - - - | let ring - - - - - | let ring - - - - -

⊕ Coda

Gm7 C N.C.

all I want to be _____ is...
Crowd: (By your side.) _____

Gtr. I

The image shows a musical score for guitar and crowd. The guitar part is written on a single staff in G major (one sharp). It begins with a Gm7 chord, followed by a C chord, and then a natural chord (N.C.). The melody consists of eighth and quarter notes. The crowd part is written on a single staff in G major. It begins with a Gm7 chord, followed by a C chord, and then a natural chord (N.C.). The melody consists of eighth and quarter notes. The guitar part is marked with 'Gtr. I' and the crowd part is marked with 'Crowd:'. The score is for a song by The Beatles, 'Let It Be'.

Gm7 C Cadd9 G D5

All I want to be _____ is by your _____ side, _____ yeah. _____

Gm7 C

All I want to be _____ is _____

Cadd9 G D5

by _____ your _____ side. _____

from Frampton Comes Alive!

Baby, I Love Your Way

Words and Music by Peter Frampton

Intro

Moderately slow ♩ = 73

N.C.

G

*Dadd4/F#

Em

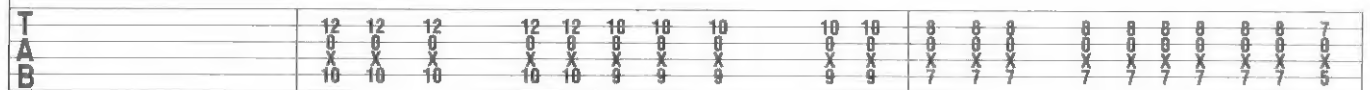
Dadd4

(Crowd noise)

2 sec.



Spoken: Thank you.



*Implied harmony

C

Bm7

Am7

Am9/D

End Rhy. Fig. 1



*T = Thumb on 6th string

Verse

2nd time, Gtr. 2 tacet

G

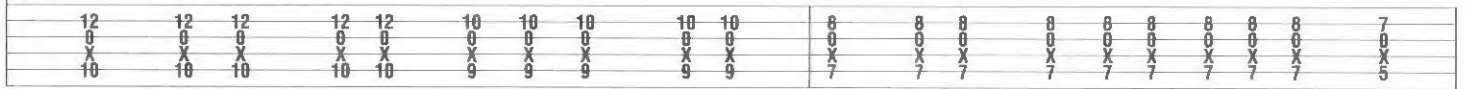
Dadd4/F#

Em

Dadd4

1. Shad-ows grow — so long — be - fore my — eyes and they're
2. Moon ap - pears — to shine — and light the sky — with the
3. I can see — the sun - set in your eyes, — brown and

Rhy. Fig. 2



C

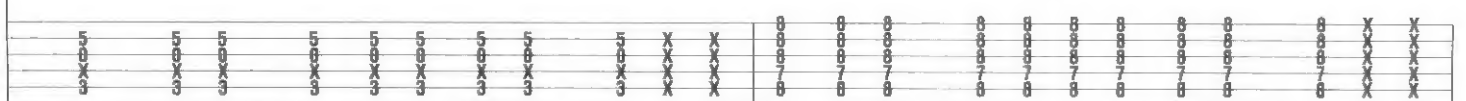
F9

mov - ing
help
grey, —

a - cross the page, —
of — some fire — fly.
blue be - sides.

I

End Rhy. Fig. 2



Gtr. 1: w/ Rhy. Fig. 2

G

Dadd4/F#

Em

Dadd4



Sud - den - ly the day turns in - to night
won - der how they have the pow - er to shine, shine, shine, I can
Clouds are stalk - ing is-lands in the sun. Wish I could

C

F9



way from the cit - y. un - der the pine. } But
see them out of sea - son. }
buy one

Pre-Chorus

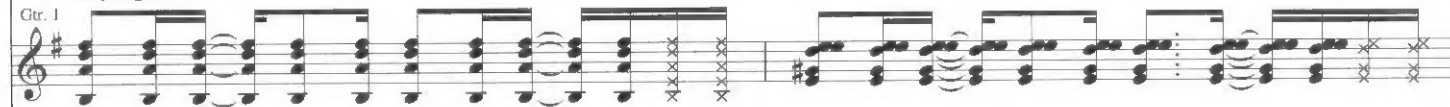
Bm7

E7



don't hes - i - tate, 'cause your

Rhy. Fig. 3



T



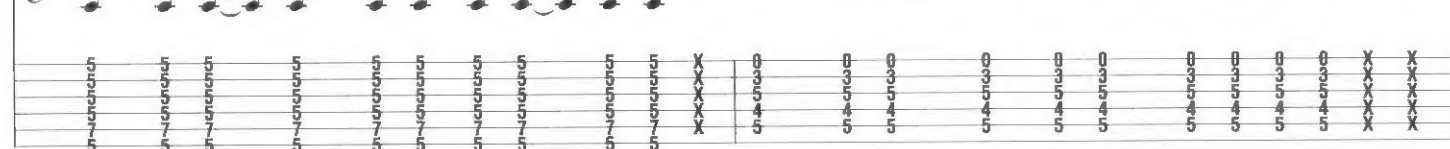
Am7

D9



love won't wait, yeah.

End Rhy. Fig. 3



Chorus

G5

D

Dsus2 D

Dsus4

Am7

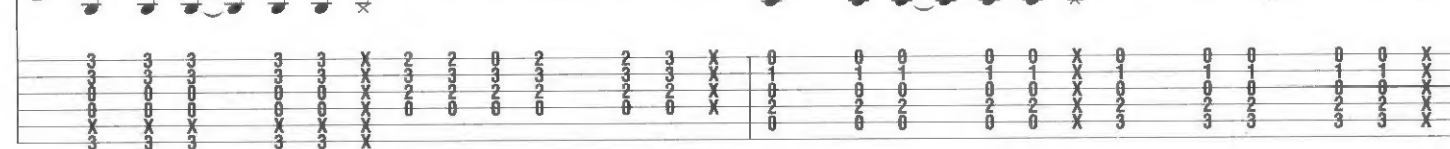
C



Ooh, ba - by, I love your way, ev - 'ry day.

Rhy. Fig. 4

End Rhy. Fig. 4



1st & 2nd times, Gtr. 1: w/ Rhy. Fig. 4 (2 times)
3rd time, Gtr. 1 w/ Rhy. Fig. 4 (5 times)

To Coda 2

G D Dsus2 D Dsus4 Am7 C

Want to tell you I love your way, _____

{ (1.) ev - 'ry day. _____
(2.) ooh. _____
(3.) ooh. _____ }

To Coda 1

G D Dsus2 D Dsus4 Am7 C

Want to be with you night and day, _____ hey. _____

Interlude

Gtr. 1: w/ Rhy. Fig. 1

G Dadd4/F# Em Dadd4

*Gtr. 2
mf w/ pick & fingers
let ring

10 12 10 0 10 12 10 12 11 12 12 14 14 14 12 10 12 14 15 16 14

*Elec piano arr for gtr

D.S al Coda 1

C Bm7 Am7 Am9/D

let ring

15 14 15 14 16 12 15 13 10 12 10 10 14 12 10

Coda 1

Electric Piano Solo

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

G Dadd4/F# Em Dadd4

Gtr. 2
let ring

0 12 12 0 10 10 15 12 10 8 7 9 0 12 12 10 11 12 14 15 12 11 9 7 9

C F9

let ring 4

G Dadd4, F# Em Dadd4

let ring - 4

let ring - 4 let ring - - - 4

C F9

But

let ring - - - 4

Pre-Chorus
 Gtr 1 w/ Rhy Fig 3
 Gtr 2 tacet
 Bm7

E7 Am7

don't hes i - tate, 'cause your love won't

D9 D.S. al Coda 2

G D Dsus2 D Dsus4 Am7 C

wait. Want to be with you night and day.


G D Dsus2 D Dsus4 Am7 C

Want to tell you I love — your way, — ooh —

[illegible]

Outro

G Dadd4/F# Em *rit.* Dadd4 C G/B Am7 G



Gr. 2

15 15 14 0 0 15 13 12 15 16 14 12 14 14 11 14 11 14 11 12 14 12 13 12 12 10 8 8 7 9 15 14 15

long

Gr 1

12 12 12 12 12 10 10 10 10 10

0 0 0 0 0 9 9 9 9 9

rit

from *Somethin's Happening*

Baby Somethin's Happenin'

Words and Music by Peter Frampton

Gtrs. 3 & 4, Open C tuning
(low to high) E-C-E-G-C E

Intro

Moderately ♩ = 112

Bb Bb4 BbB64 F/A F4/A F/A F4/A C/G C4/G C/GC4/G Bb/F

*Gtr. 1 (Drums)

mf

TAB

*Piano arr for gtr

Bb4/F Bb Bb4 Bb Bb4 F F4 F F4 C

The Intro section features a guitar melody in B-flat major, starting with a Bb4/F chord. The melody is played by Gtr. 1, with a dynamic marking of *mf*. The bass line is provided in TAB format. The tempo is marked as Moderately at 112 beats per minute. The key signature has one flat (B-flat).

Dm Eb Bb Gtr 1 tacet

Rhy. Fill 1

Gtr. 1

End Rhy. Fill 1

Gtr 2

Gtr 2 (dist.) *divisi*

f w/ chorus

This section shows the end of the Intro and the beginning of the Verse. It includes a Rhythm Fill 1 and an End Rhythm Fill 1. Gtr. 1 is marked as tacet. Gtr. 2 plays a distorted, divided line. The dynamic marking *f* (forte) is indicated for the start of the chorus. The key signature remains one flat.

Verse

Bb

1. Who said it's my year? Was it you there?

Gtr. 3 (dist.)

f w/ chorus w/ slide

Gtr 2 Rhy. Fill 2 End Rhy. Fill 2 Rhy. Fig. 1

The Verse section begins with the lyrics "1. Who said it's my year? Was it you there?". The melody is in B-flat major. Gtr. 3 plays a distorted line. Gtr. 2 provides rhythmic fills and figures. The dynamic marking *f* (forte) is indicated for the start of the chorus. The key signature remains one flat.

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Ab/C Eb Ab/C Eb6 Bb

Can't go _____ wrong I see a new way

Ab/C Eb D#

You'll be in my _____ play. Sing my _____ song.

B \flat A \flat /C E \flat A \flat /C

Where is the rea - son I keep tea - sin'. If I _____ knew

let ring

E \flat 6 B \flat

Now to see the new year, not be - in' blue here

Interlude

E \flat /G

D \flat /F

E \flat /G

D \flat /F

B \flat

let ring

let ring

Gtr 3

Gtr 4 (dist.) divisi

f w/ slide

Gtr 2 w/ Rhy. Fill 2 (2 times)

Gtr. 4

Verse

Gtr. 2. w/ Rhy. Fig 1 (1st 6 meas)

B \flat

Gtr 4 tacet

A \flat /C

E \flat

A \flat /C

2. I know it's my year, ain't got no fear. Hold me down.

Gtr. 3

Gtr 4 divisi

E \flat 6

B \flat

Take it easy, if not for me.

let ring

Ab/C Eb Db Bb

Sing my song. Where is the rea-son

Gtr. 3

let ring

Gtr. 2

Ab/C Eb Ab/C Eb6

I keep tea-sin', If I knew.

let ring

Gtr 2 w/ Rhy Fig. 1 (last 3 meas)

Bb Ab/C Eb Db

Have to see the new year, not be-in' blue here ev-er-more.

Gtr. 3

let ring

D.S. al Coda



Bb7sus4

Bb7



*Gtr. 3 & 4

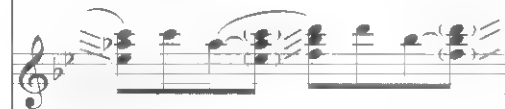


*Composite arrangement

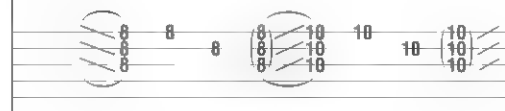
Gtr. 2



heart keeps miss-ing a beat.



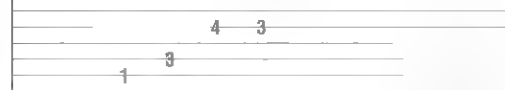
let ring



Rhy. Fill 6



let ring



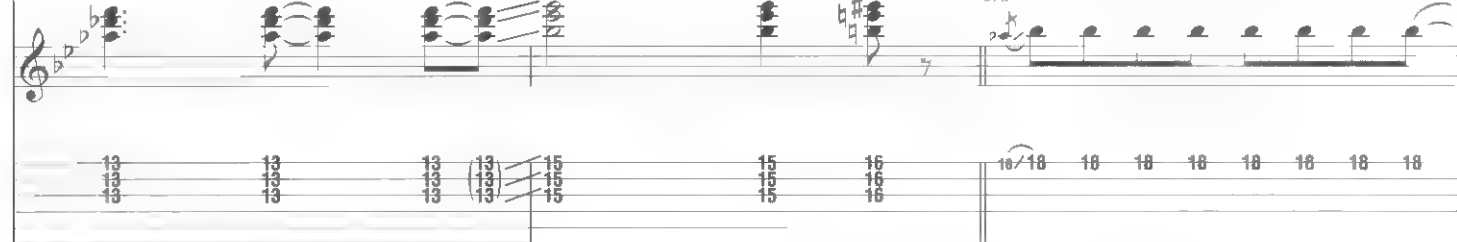
Guitar Solo

Gtr 4 tacet

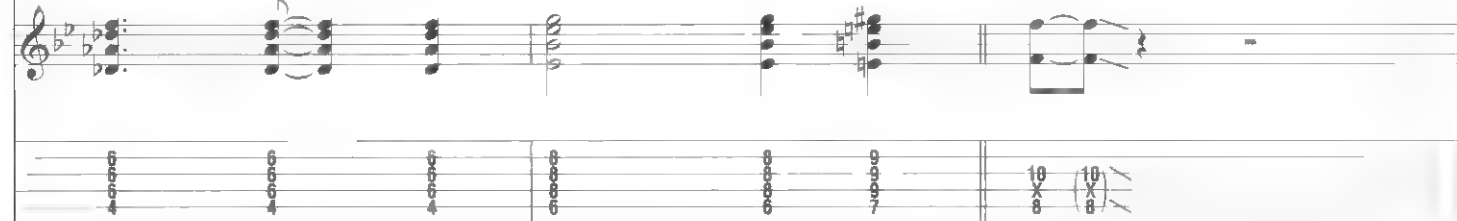
Bb Bb4 Bb Bb4 F



Gtrs. 3 & 4



Gtr 2



End Rhy. Fill 6

Gtr 1



Rhy. Fig. 3



Gtr .

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (1st 3 meas.)

B \flat sus4 B \flat B \flat sus4 F Fsus4 F Fsus4 C Csus4 C Csus4 B \flat

Gtr 3

let ring -

loco

18 18 18 18 18 18 18 20 17 17 17 12 10 12 12 13 13/15 12

The musical score is presented in three systems. The first system features a vocal melody in treble clef with lyrics "Ooh, _____ ba - by, _____ don't". Above the staff are chord symbols: Bbsus4, Bb Bbsus4, Bb Bbsus4, F, Fsus4, F Fsus4, and C. A guitar part labeled "Gtr 1. w/ Rhy. Fig 3 (1 1/4 times)" is indicated above the vocal line.

The second system shows a guitar solo in treble clef, labeled "Gtr. 3". It includes a melodic line with various ornaments like trills and grace notes, and a rhythmic pattern of eighth notes. A dashed line labeled "8va" indicates an octave shift. The phrase "let ring" is written below the staff.

The third system continues the guitar solo with a series of fret numbers (12, 10, 10, 10, 10, 10, 10, 10, 10, 10, 17, 17, 17) written below the staff, indicating specific fret positions for the notes.

Gtr. 4

18 19 20 21 22 23 24 25 26

Gtr 1

1

Csus4 C Csus4 Bb Bb/sus4 Bb Bb/sus4 Bb Bb/sus4 F

ev - er let it bring you down. _____ Ooh, _____ ba

Gr 3 Str 1 loco let ring 12 10 12 12 13 13/15 12 12 10 10 18 18 18 18 18 18 18 18

Ctr 4 loco let ring 15 15 15 15 17 15 15 15 13 18 18 18 18 18 20 22

by, _____ that's not the way I want it to sound. _____ Ooh,

let ring --- 4

let ring --- 4

Rhy. Fill 7

End Rhy. Fill 7

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

B \flat sus4

B \flat B \flat sus4

F

Fsus4

F Fsus4

C

Csus4

C Csus4

B \flat

ba - by, don't catch me when I'm run - nin' a - round.

Gtr 3 *Nat*

let ring

let ring

18 18 18 18 18 18 18 18 20 17 17 17 12 10 12 12 13 12 10

Gtr 4 *8va*

loco

10 18 18 18 18 20 22 20 17 17 (17) 15 15 15 15 15 15 15

B \flat sus4

B \flat

B \flat sus4

B \flat B \flat sus4

F

Fsus4

F Fsus4

C

Ooh, ba - by, I'll

Gtr 3 *Nat*

let ring

let ring

(10) 10 10 10 18 18 18 18 18 18 18 18 20 17 17 17 (17)

Gtr 4 *8va*

13 13 18 18 18 18 18 18 18 18 20 18 20 17 (17)

Gtr. 1: w/ Rhy Fill 1

D Eb

pick you up if your on the ground. —

Gtr 3

loco

let ring

12 10 12 12 14 15 15 15 17 15 (15)

Gtr 4

loco

let ring

15 15 15 15 15 15 17 18 3 5 3 3 6

Gtr 2

let ring

12 11 13 12 (12)

Chorus

Gtr 2: w/ Rhy Fig 2

Fsus4 F

Fsus4

F

Bb7sus4

Bb7

Al - right, some - thin's hap - 'min'. Hold tight,

*Gtrs. 3 & 4

let ring

15 15 15 17 17 15 15 15 17 17 17 8 8 8 10 10 10 10

*Composite arrangement

Bb7sus4 Bb7 Fsus4 F Fsus4 F

might be — light - nin'. Turn up the lights, — I feel like danc - in'

let ring — — — — — let ring — — — — — let ring — — — — — let ring — — — — —

8 8 8 10 10 10 17 17 17 15 15 15 17 17 17

Bb7sus4 Bb7 Gtr 2 w/ Rhy Fill 6 Bb7sus4 Bb7 Dbadd9

Can't sleep at night, — my heart keeps miss - ing a beat. — — — — —

let ring — — — — — let ring — — — — — let ring — — — — —

10 10 10 8 8 8 10 10 10 13 13 13 13 13 13

Outro
Gtr. 1 w/ Rhy Fig 3 (2 3/4 times)
Gtr 2 tacet

Eb E Bb Bb7sus4 Bb Bb7sus4 F Fsus4 F Fsus4 C

Ooh, — — — — — ba - by, — — — — — don't

let ring — — — — —

15 15 15 17 17 17 18 18 18 17 17 17 18 18 17 17 17 12

Csus4 C Csus4 Bb Bb7sus4 Bb Bb7sus4 Bb Bb7sus4 Bb Bb7sus4 F

ev - er let it bring you down. — — — — — Ooh, — — — — — ba -

let ring — — — — —

12 12 12 13 13 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Fsus4 F F#sus4 C C#sus4 C C#sus4 Bb Bb#sus4 Bb

by, _____ that's not the way I want it to sound Ooh...

8va *loco*

let ring - 4 let ring 4

20 20 17 15/17 17 17 12 10 12 12 13 12 13 18 18 10 9 10 9 10 9

Bb#sus4 Bb Bb#sus4 F F#sus4 F F#sus4 C C#sus4 C C#sus4 Bb

ba - by, _____ don't catch me when I'm run - nin' a - round.

8va *loco*

let ring - let ring -

10 10 10 10 10 10 10 17 17 17 17 12 10 12 12 13 12 12

Gtr 1: w/ Rhy Fill 7 Bb#sus4 Bb Bb#sus4 Bb Gtr. 1: w/ Rhy Fig 3 (1st 3 meas.) Bb#sus4 Bb Bb#sus4 Bb F F#sus4 F F#sus4 C

Ooh, _____ ba by, _____ I'll

8va

let ring 4 let ring 4

10 10 10 10 10 10 10 18 18 18 18 18 18 18 19 20 20 20 17 17 17

C#sus4 C C#sus4 Bb Bb#sus4 Bb Bb#sus4 Bb Gtr. 1: w/ Rhy Fig 3 (1st meas.) Bb#sus4 Bb Bb#sus4 Bb F

pick you up if your on the ground Ooh, _____ ba

8va *loco*

let ring - let ring - let ring -

12 12 12 11/12 12 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Begin fade

Fsus4 F Fsus4 C Csus4 C Csus4 Bb Bbsus4 BbBbsus4 Bb Bbsus4

- by, don't ev - er let it bring you down. Ooh, -

Gtrs. 3 & 4 *8va*

loco

let ring - - - - - let ring - - - - - let ring - - - - -

17 17 17 17 17 17 12 12 12 12 10 10 10 10 10 10

15/17 17 17 17 12 12 10/12 12 12 10 10 8 10 8 10 10

Gtr

Gtr. 1. w/ Rhy Fig 3 (till fade)

Bb Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 Csus4 C Csus4 Bb

ba by, that's not the way I want it to sound. -

Gtrs. 3 & 4 *8va*

let ring - - - - - let ring - - - - -

10 10 10 10 10 10 10 17 17 17 17 20 17 17 15 17 17 16 17

Bbsus4 Bb Bbsus4 Bb Bbsus4 F Fsus4 F Fsus4 C

Ooh, - - - - - ba by, - - - - - don't

loco *8va*

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 17 17 17 17 17 17

Csus4 C Csus4 Bb Bbsus4 Bb

catch me when I'm run nin' a round - - - - - Ooh, - - - - -

loco *8va*

12 12 12 12 12 12 10 10 10 10 10 10 10 10 10 10 13/18 18 18 18 18

Fade out

from *Fingerprints*
Boot It Up

Words and Music by Peter Frampton and John Regan

Gtr 8 tuning
 (low to high) E A D G B D



A

Moderately slow ♩ = 93

N.C. Em N.C. A/E Em N.C. Gtr. 1 w/ Rhy. Fig. 1 (3 times) Em N.C. A/E

*Gtr. 1 (Bass) Rhy. Fig. 1 End Rhy. Fig. 1

mf

TAB

*Organ arr. for gtr

Gtr 2 (clean) Riff A

mp PM - 1 PM PM - - - 1 PM PM 1

TAB

Em N.C. Gtr 3 (dist.) Em N.C. A/E Em N.C.

f w/ multi-tap delay 1/4

TAB

Gtr 1

PM PM - - - 1 PM PM 1 PM PM

TAB

Em N.C. A/E Em N.C. Gtr 1, w/ Rhy. Fig. 1 (4 times) Gtr 2 w/ Riff A Em N.C. A/E

End Riff A Gtr 3

PM PM - 1 PM

TAB

*T 1

*Bend string w/ left hand fingers while holding tapped note

Em N.C. Em N.C. A/E Em N.C.

acc *Gtr 3* *8va* *+* *loco*

Em N.C. A/E Em N.C. Em N.C. A/E

8va *+* *loco*

C Gtr 3 Em N.C. A7

Gtr 4 (clean) Riff B End Riff B

mf *let ring* *let ring* *let ring*

Gtr 1 w/ Rhy. Fig 1 (2 times)
Gtr 2 w/ Riff A (1st 4 meas)
Em N.C. A/E

grad bend *1/2* *w/ bar*

Gtr 4 tacet
Em N.C. Em N.C. A/E Em N.C.

Gtr 3

w/ bar

1/2

P.M.

D

Gtr. 1: w/ Rhy Fig 1 (4 times)
Gtr. 2: w/ Riff A

Em N.C. A/E Em N.C. Em N.C. A/E

E

Gtr. 4 w/ Riff B (1 1 2 times)
A7

Em N.C. A/E Em N.C. A/E

loco

1/2

Gtr 4 w/ Fill 1

Fill 1

Gtr 4

let ring

let ring

Gtr 4 w/ Riff B (2 times)

Gtr 3 tacet

Gtr 5 (dist.)

w/ e bow

*Vol swell

F

***D5

C7D

Gtr 7 (dist.)

f

flutter bar

flutter bar

flutter bar

flutter bar

Gtr 5

mf

(11)

(11)

12

(12)

10

(10)

9

(9)

Gtr 6 (dist.)

mf

w/ e bow

7

(7)

(7)

5

(5)

(5)

***Vol. swell

Gtr 8 (clean)

mf

w/ Leslie
let ring throughout

0

2

3

0

3

0

(3)

1

0

5

5

6

5

4

6

5

***Bass plays D peda., (next 7 meas.)

D5

C/D

G/D

D5

8va

1

loco

1



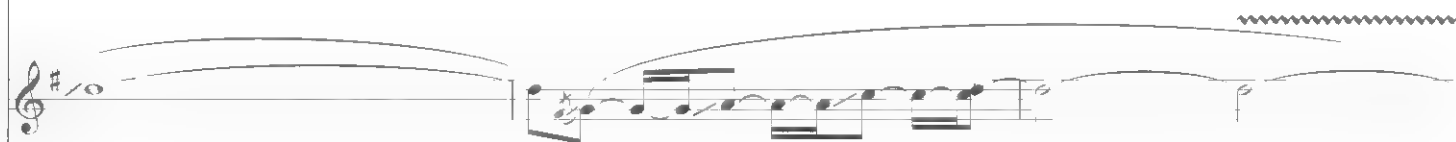
flutter bar

flutter bar

flutter bar

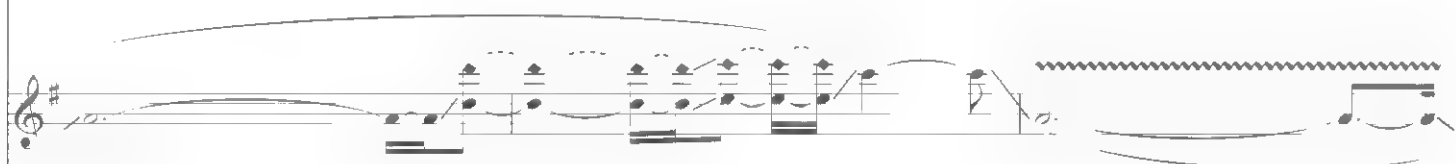
14 (14) 17 14 14 14 13 14 12 12 (12) (12)/

17 (17) 13 (13) 15 (15)



12 4/5 (5)/7 (7)/10 (10)/

(12)



.dbk

7 (7)/12 (12)/14 (14)/19 (19)/

7 (7)



0 2 3 0 3 2 0 5 6 5 5 6 4 0 2 3 0 3 2 0

C/D D5 Gtr 6 tied C G5

Flutter bar Flutter bar

(15) 15 (15) 17 17 15 15 15 17 15 22 17 0 17 15 17 15 14

(12) 10/12 12 (12) 10/12 (12)

Gtr 4

(cont. in slashes)

5 (5) 9 9 7

0 5 5 6 5 4 6 5 0 2 3 0 3 2 0 0 0 0 0 0 3

(cont. in slashes)

G

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 Gtr. 2: w/ Riff A (1st 4 meas.)

Gtrs 4, 5, 7 & 8 tacet

E5

Em

N.C.

Em

N.C.

A/E

Gtrs
4 & 8

Gtr 7

Gtr. 3
divisi

Gtr 5

Gtr 3

Gtr 4 w Riff B (2 times)

A7

Em

N.C.

H

Gtr. 1: w/ Rhy. Fig. 1 (11 times)
 Gtr 2: w/ Riff A (3 times)

Em N.C. A/E

8va -----

steady gliss

Em

N.C.

Em

N.C.

A/E

Em

N.C.

8va

loco

PH

*Em Em/F# F#m7 Em/G Em/A Em N.C. A, E

Gtr 7 fret
Em N.C. A/E Em N.C. Em N.C. A/E

Em N.C. Em Em/F# F#m7 Em/G Em/A

Em Em/F# F#m7 Em/G Em/A Em N.C.

Gtr 1

Gtr 1
Gtr 2
divisi

from *Frampton Comes Alive!*

Do You Feel Like We Do

Words and Music by Peter Frampton, John Siomos, Rick Wills and Mick Gallagher

Intro
Moderately ♩ = 107

**Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C

Gtr 1 (dist.)

*mf

TAB

5 7 7 5 7 5 3 5

*Pickup selector set to neck pickup, w/ vol control set to 1/2 vol
**Chord symbols reflect overall harmony

Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C

1/2

Dm7 Am7 C Dm7 Am7 C Dm7 Am7 C

***Slightly increase vol using vol knob

Dm7 Am7 C Dm7 Am7 C

1/2

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Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C Dm7

*Switch to bridge pickup, w/ vol. control set to full! vol

Fm7 Cm7 Eb Fm7 Cm7 Eb Fm7 Cm7 Eb

Fm7 Cm7 Eb Fm7 Cm7 Eb

Fm7 Cm7 Eb Fm7 G Verse A5

1 Well, woke up this morn - in' with a

**Vocal deleted from 25th Anniversary Deluxe Edition CD set

E5 A5

wine glass _ in my hand. Whose _ wine? _ What _ wine? Where the hell did I _ _ _ dine?

let ring ----- let ring 1

E5 A5

Must have been a dream _ I don't be - lieve where I've been. _ C' mon

let ring 1 let ring - 1

Chorus
D5/A Fadd9

A7

lets do it a - gain. _ Do you, _ you

Rhy. Fig. 1

let ring ----- let ring -----

*T - Thumb on 6th string

C G D N.C. D5/A Fadd9

feel like I do? How'd you feel? Do you, _ you

To Coda 1 \oplus

To Coda 2 \oplus

C

G

D5

feel like I do'

End Rhy. Fig. 1

let ring

Verse

A5 E5 A5

2. My friend got bust - ed just the oth - er day. They said, "don't walk, don't walk,

E5

don't walk a way " Drove in - to a tax - i, bent the boot, hit the back

D.S. al Coda 1

\oplus Coda 1

A5 A7

Had to play some mus - ic oth - er wise he'd crack.

let ring 1

C G

feel like I

Gtr. 1

*Switch to neck pickup

Interlude

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 5, 7, 7, 5, 7, 5, 3, 5, 5, (5), 3, 5, 3, 3, 5, 5, (5), 3, 5, 3.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 5, 7, 5, 7, 5, 5, 7, 9, 5, 3, 5, 3, 2, 5, 3, 5, 5, 6, 5, 5, 7, 5, 4, 2, 3, 4, 2, 3, 2.

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 5, 7, 5, 7, 5, 5, 7, 9, 5, 3, 5, 3, 2, 5, 3, 5, 5, 6, 5, 5, 7, 5, 4, 2, 3, 4, 2, 3, 2.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 5, 7, 5, 7, 5, 5, 7, 9, 5, 3, 5, 3, 2, 5, 3, 5, 5, 6, 5, 5, 7, 5, 4, 2, 3, 4, 2, 3, 2.

Guitar Solo

Chords: Dm7, Am7, C, C2, G, Dm7, Am7, C

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 2, 3, 4, 4, 2, 3, 2, 0, 3, 5, (5), 0, 3, 10, 13, 10, 13.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 2, 3, 4, 4, 2, 3, 2, 0, 3, 5, (5), 0, 3, 10, 13, 10, 13.

*Switch to bridge pickup.

Chords: Dm7, Am7, C, Dm7, Am7, C, Dm7, Am7, C

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Chords: Dm7, Am7, C, Dm7, Am7, C

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Chords: Dm7, Am7, C, C2, G

Staff 1: Treble clef, key of D minor. Notes: D4, F4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *f*. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Staff 2: Bass clef. Notes: D3, F3, A3, B3, A3, G3, F3, E3, D3. Fingering: 13, 10, 12, 12, 10, 12, 12, (12), 10, 12, 10, 12, 10, 12, (12), 10, 12, 10, 9, 12, 12, 10, 12, 10, 8, 10.

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 C Dm7 Am7 C

Dm7 Am7 Dm7 C2 G

A

Chorus

Gtr 1: w/ Rhy. Fig. 1
D5/A

Fadd9

C

G

D

Do you, you feel like I do

D5/A Fadd9

Yes you do. Do you, you

Verse E5

C G A5

feel like I do? 3. Cham-pagne for break-fast and a Sher-man in my hand.

Gtr 1

P.M.
let ring

A5

Peach top, peach tails, nev-er fails. Must have been a dream, I don't be-

D.S. al Coda 2

E5 A5 A7

lieve where I've been. C'-mon, lets do it a-gain.

let ring

⊕ Coda 2

Interlude

C G D F

feel _____ like I... _____

Gtr 1

mf *pp* ***

let ring ----- let ring ----- let ring -----

*Decrease to 1/2 vol **Decrease to 1/4 vol. ***2nd & 3rd times, Frampton checks and adjusts tuning of 3rd string

Keyboard Solo

C D F/A C D

1., 2. 3.

let ring ----- let ring -----

mf

†Increase vol to 1/2 way

Gtr. 1 tacet
F

C D F/A C D

F C D F/A C D

Plus 4 times

Spoken Bob Mayo on the keyboards, Bob Mayo

Chorus

F C D F A C D

Do you _____ feel _____ like

F C F/A C

_____ we do? _____ Yeah

D F C

Do you _____ feel _____ like we _____ do? Oh,

C D F/A C D

10 12 10 (10) 8 10 8 10 (10)

let ring

F C D F/A C

let ring

10 10 13 12 13 13 12 10 12 13 12 (12) (12) 10 12 (12) 10 12

D F

let ring

rake

P.M.

10 12 10 12 10 12 12 (12) 10 12 12 10 12 10 12 10 12 10 13 10 13 12 10 12 14 13 12

C D F/A C D

15 15 13 12 15 13 15 15 15 (15) 13 15 13 15 13 12 14 12 (12) 10

F C

12 12 10 9 12 10 12 11 10 8 10 12 12 10 10 (10) 12 10 12 12 (12) 10 12 12 10 12 10 12

D F/A C D 1

C D F/A C

D F

C D F A C D Do you feel... F

C D F/A C D F C D F/A C D Do you feel like we do?

F C D F/A C D

F C D F A C D F

I wan - na thank _ you.

Gtr. 1

C D F/A C D F

C D F/A C

D F

C D F/A C

D F C

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single line. Above the staff, the chords D, F/A, C, and D are indicated. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The melody then continues with a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The system ends with a quarter note F3. The second staff is a bass clef staff, which is empty in this system.

The image displays the first system of the vocal line and the corresponding fretboard diagram for the guitar. The vocal line is in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and uses a D major chord (D4-F#4-A4) for the first measure. The fretboard diagram shows the first five frets, with the D major chord indicated by a wavy line above the first fret. The fret numbers are: (12) 10 10 12 13 12 10 12 10 10 (10) 5 6 5 6 5 7 5 5 7 6 5 3 5 3. The diagram is divided into two sections by a vertical line, corresponding to the two measures of the vocal line.

[illegible]

C D F/A C D F

mf *mp*

C D F/A C D F

Do you feel — like we do? — That's al - right

f

C D F/A C D F

That's al - right ev - 'ry night. Yeah, good time. Good time.

C D F/A C D F

We're gon-na have a good time — Good time. Good time.

C D F/A C D

Good time. Good time. Good time.

F C D F/A C

14 14 14 12 14 12 11/12 10 12 10 9 7 5 7 7 5 7-8 5 7/8 8/10 10 10/12

D F C

12 12 12 10 12 13 13/15 15 15 15 15 13 12 13 12 15 13 12 14 12 15 14 12 15

D F/A C D F C D F/A C

12 14 11/12 12 14 12 14 (14) 14 13 12 10 12 10 11 12 10

Interlude D F C

mf

let ring

7 7 7 8 7 7 7 10 10 10 11 10 10 10 5 5 5 6 5 5 5

D F/A C D F

w/ pick & fingers w pick

let ring

5 7 5 5 7 5 7 7 7 8 7 7 7 10 10 10 11 10 10 10

C D F

Wow! _____

f talk box off

let ring -----

*Gtr 1
7

Gtr 1
divisi

let ring

3 2 3 2

4 let ring

5 5 5 6 5 5 0 | 2 0 | 3 0 3 0 3 0 3 2 | 3 0 0 3

*Gtr 1 as mixed on 25th Anniversary Deluxe Edition

C D

let ring -----

3 2 3 | 0 3 0 3 1 0 3 0 3 1 0 3 0

F C D

let ring -----

0 3 | 0 3 3 2 3 | 0 3 0 3 1 0 3 0

w/ Leslie

2 14 10 13

Guitar Solo

D F

10 13 10 13 10 13 10 13 10 13 13 | 10 13 10 12 10 12 10 12 10 12 12 10 12 10 12 11 10 8 10 12

C D

1 1,4 1/2 1

10 12 10 12 10 12 12 (12) 10 12 10 12 10 12 10 12 12 (12) 10 12 12 12 12 12 12 12 12 12

F

let ring 1

10 11 12 10 10 11 12 10 12 10 10 11 12 10 12 10 12 10 12 15 12 15 12 15 12 15 12 15

[illegible]

8va

F

[illegible]

♯ =

F

12/14 14 14 14/12 12 12 12/10 10 10 10/12 12 12 12/13 13 13 13/15 15 15 15/17 17 17 17/20 20 20

9/11 11 11 11/9 9 9 9/7 7 7 9 9 9/10 10 10 10/12 12 12 12/14 14 14 14/17 17 17

8va----

C

D

loco

20 20 20 20 20 20 20 20 20 20 20 22

X X X X X X X X X X X

17 17 17 17 17 17 17 17 17 17 17 19

22 22 22 22 22 22 22 22

X X X X X X X

19 19 19 19 19 19 19 19

8 8 8

The 'F' section of the 'Fugue for Anna Magdalena' is shown in two systems. The first system features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, with notes grouped in pairs and triplets. The second system continues the melody, also with notes grouped in pairs and triplets. The notation is complex, with many notes beamed together, suggesting a fast tempo.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 15, and the second system contains measures 16 through 21. The music is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody is characterized by a series of eighth-note triplets. Below the staff, the fret numbers for each note are indicated. In measures 1 through 15, the fret numbers are 13, 14, 14, 13, 14, 14, 13, 14, 14, 13, 14, 14, 13, 14, and 14. In measure 16, the fret numbers are 16, 17, 17, 16, 17, 17, 16, 17, 17, 16, 17, 17, 16, 17, and 17. The fret numbers are circled and connected by a line to the corresponding notes in the melody.

Outro
*D

C A G F F# G F#5

rit poco a poco

5 7 7 5 7 5 3 5 5 (5) 3 5 3 3 5 5 (5) 3 5 4

1/2 1/2

[illegible]

[illegible]

The first system of musical notation for 'The Rose Tree' is presented in two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The bottom staff is a bass clef, also in common time, providing a harmonic accompaniment. Below the bass staff, a series of numbers (13, 12, 10, 12, 10, 12, 10, 12, 11, 10, 8, 10, 8, 10) are written, likely representing a fingerings or a simplified harmonic structure. The system concludes with a double bar line.

[illegible]

Letting Go

letting go

letting go

letting go

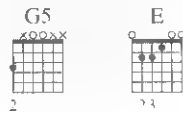
[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melody with many beamed eighth notes, often grouped in pairs or fours, and some triplets. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with many beamed eighth notes, often grouped in pairs or fours, and some triplets. The score is divided into measures by vertical bar lines. The first staff has a '6' under some measures, and the second staff has '17 14' and '15' under some measures. The score ends with a double bar line and a repeat sign.

from *Frampton Comes Alive!*

Doobie Wah

Words and Music by Peter Frampton, John Headley-Down and Rick Wills



Intro

Moderately ♩ = 112

N.C.

(Crowd noise & talking)

12 sec.

C/E

D7#

E7/G

Intro musical notation (Guitar 1) with dynamics *mf*.

Intro TAB notation for Guitar 1.

*Set vol knob at 3/4 volume

Gtr. 2
(slight dist.)

Intro musical notation (Guitar 2) with dynamics *mf*.

Intro TAB notation for Guitar 2.

***E

A/C#

E

A/C#

**Gtrs 1 & 2

Main musical notation (Guitars 1 & 2).

let ring -----

let ring --

Main TAB notation (Guitars 1 & 2).

**Composite arrangement

***Chord symbols reflect overall harmony

E

Rhy. Fig. 1

A/C#

End Rhy. Fig. 1

E

A/C#

Main musical notation (Guitars 1 & 2).

let ring -----

let ring -----

Main TAB notation (Guitars 1 & 2).

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Gtr. 1 tacet
E A/C# E A/C#

Gtr. 2

let ring -----|

let ring -----|

E A/C# E A/C#

let ring ----|

let ring --|

let ring -----|

E A/C# E A/C#

let ring -----|

let ring -----|

E A/C# E

let ring --|

let ring ----|

Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1 (8 times)

Gtr. 1

E A/C# E A/C#

f

*Increase to full volume.

The second system of the musical score for 'The Wind' continues the melody in the treble clef and the bass line in the bass clef. The treble clef staff features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody consists of eighth and quarter notes, with some measures containing triplets. The bass line consists of a series of numbers (9, 11, 10, 7) indicating fret positions on the bass strings. The system is divided into two measures by a double bar line.

2nd time, Gtr. 1' w/ Rhy Fig 2 (1 3/4 times, simile)

60

A B E

I don't be-lieve no - bod - y takes too long
Don't wan - na make you cry, — got ta leave

End Rhy. Fig. 2

let ring 4

A E

Chang - ing — your mind, — well — now, let me up.
Take all — you can, — don't — let it show. .

let ring -- 4 let ring 4

A B E D

I don't be lieve that — kind, — drink my cup.
Walk a - way, You got - ta pay — for all — you know. —

let ring -- 4 let ring -- 4

1st time, Gtr 1 w/ Rhy Fill 1
2nd time, Gtrs 1 & 2 w/ Rhy Fill 2

Rhy. Fill 1
Gtr 1

mf

Rhy. Fill 2
*Gtrs. 1 & 2

*Composite arrangement

Interlude

C D E^b

Yeah. (Yeah. Yeah) well.

Gtr. 1 & 2

Verse

2nd time, Gtr. 1 w/ Rhy. Fig. 2 (1 3/4 times, simile) 1st time, Gtr. 1 tacet

E A E

2. Take a - way — what you can make to - day. — Hey, — look, turn a - round
6. Do what ev - 'ry - bod - y — says is wrong. —

Gtr. 2 simile on repeat Gtr. 2 let ring — let ring — —

Gtr. 1 divisi

A B E

Put your hand — in the — lot - ter - y, yeah, what you found —
I don't be-lieve no - bod - y takes too long.

A E

Take the place, — you got — an - oth - er taste. Let me through. —
Chang - ing — your mind, — well — now. let me up. —

let ring — — let ring — —

1st time, Gtr. 1. w/ Rhy. Fill 1
2nd time, Gtrs. 1 & 2 w/ Rhy. Fill 2

A B E

Car - ry on, _____ won't do you no wrong, some thing new.
I don't be-lieve that kind, _____ drink my cup. _____

Chorus

2nd time, Gtr 2: w/ Fill 1

F#m11

E/G#

F#m11

1. I - ci - cles of blue ser - ene in side my
2. Set ting suns and think-ing a - loud, I'm speak-ing to

let ring -

Gtr. 2

Fill 1

End Fill 1

ci ring -

B

C#m

F#m11

E/G#

eyes. }
you. }

I came, yeah, the same way

w/ pick & fingers w/ pick
let ring let ring

let ring

To Coda 1

C D Eb

too, _____ yeah

Gtr 1 & 2

Verse

Gtr 1: w/ Rhy Fig 2 (1 3/4 times, simile)

E A E

3. Head in the sky, well, let me breathe

Gtr 2

A B E

Don't want to make you cry, got - ta leave.

let ring ----- let ring -----

A E

Take all you can, don't let it show.

Walk a - way. You got - ta pay for all you know, yeah, — yeah,

*Gtrs 1 & 2

*Composite arrangement

Interlude

The musical score for 'I Wanna Dance with Somebody' features two guitar parts. The top staff, labeled 'E7', contains a melodic line with a long sustain and a final chord. The bottom staff, labeled 'Gtr 2', contains a rhythmic line with a long sustain and a final chord. The lyrics 'yeah, right now, uh' are written below the top staff, and 'steads gliss' is written below the bottom staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of two sharps (F# and C#). The melody is written on a single staff, with various musical notations including eighth and sixteenth notes, rests, and slurs. Above the staff, the chords F13 and F9 are indicated for the first measure, and E9 for the second measure. The second system continues the melody on a single staff, with numerical figures (12, 14, 15, 18) placed below the staff, likely representing fret positions for a guitar. The score is divided into two measures by a vertical bar line.

The second system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, and rests. Above the staff, the chords E9 and D9 are indicated, with D#9 appearing at the end. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes, and rests. Above the bass line, the fingerings 19, 18, 19, 19, 19, 19, 19, 19, 18, and 1 1/2 are written, corresponding to the notes in the bass line.

E

A/E

E

Gtr 1

* *mf*

flanger & delay off

*Lower vol. knob to 3/4 volume

```
let ring - - - - - +
```

A/E

E

let ring --- +

A

E

let ring

A E

(9) 9 11 9 11 9 11 9 11

let ring 1 let ring 1

9 11 9 11 9 11 9 9 11 10 9 11 9 11 9 11

Verse

Gtr 2 w/ Rhy Fig 2 (1 1/2 times, simile)

E A E

4. Hang on to me if you real - ly wan - na be free.

Gtr 1

9 11 9 10 9 11 9

A B E A E

'Cause you don't real - ly need to be

let ring -----

12 12 12 9 9 9 9 11 9 10 9 11 9

Gtr. 1 tacet

A B E

an - y - thing - you don't - wan - na be.

Gtr 2

⊕ Coda 1

D.S.S. al Coda 2

yeah, - yeah, -

D B5 A5 E5 B5 G5 A5

⊕ Coda 2

Outro

Yeah. (Yeah. Yeah.) oo

C D

Gtrs. 1 & 2

Free time

B5

A5 E5 B5

G5 A5

E

D5

B5

A5

E5

G5

rit. (Gtr 2, cont in slashes) let ring

Gtr. 2

Gtr 1

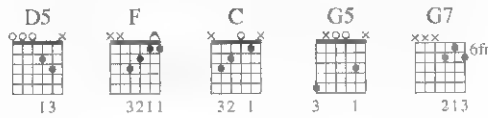
let ring - - - let ring

E

from *Fingerprints*

Grab a Chicken (Put It Back)

Words and Music by Peter Frampton and Gordon Kennedy



Gtrs. 1 & 2: Double Drop D tuning*
(low to high) D \flat -A \flat D \flat -G \flat -B \flat -D \flat

Gtrs. 3-8 Tune down 1/2 step
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

A

Moderately slow $\text{♩} = 84$

*Gtrs. 1 & 2
(acous.) (Dum machine & voice sample)

***E7

First system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers and includes the instruction "let ring".

*Composite arrangement

**Key signature denotes E Mixolydian.

***Chord symbols reflect basic harmony

Second system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers and includes the instruction "let ring".

Third system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers and includes the instruction "let ring".

Fourth system of musical notation, including guitar staves and a tablature staff. The tablature staff shows fret numbers and includes the instruction "let ring".

C

E7

Add $\frac{3}{4}$

G Gmaj7/F#

Gtr 4 tacei

Gr 3

73

D5

F

C

G

Gr 4

w/ pick & fingers
w/ clean tone & compression

**Gtrs 5 & 6
(elec)

mf
w/ clean tone

$$\text{let ring } \vdash$$

let ring

— let ring

****Composite arrangement**

Gtrs 1 & 2

D5

F

C

G5

```
let ring - - - - +
```

hold

let ring

let ring

1 P M ---

E

Gtrs 1 & 2: w/ Rhy. Fig. 2 (2 times)

Gtr 3 tacet

Gtrs. 5 & 6: w/ Riffs D & D1

Gtr. 3

E7

(12)

Riff D

Gtr 5

End Riff D

let ring --- 1

15 14 15 12 14 15 14 15 12 14

Riff D1

Gtr 6

End Riff D1

1/2

7/9 5 7 7/9 5 7 5

Gtr. 4

Grab a chick-en

w/ talk box

and put it back.

Grab a chick en.

5 5 5 7 7 5 7 0 5 7 5 7

F

Gtrs 1 & 2: w/ Rhy. Fig. 2 (4 times)

Gtrs 5 & 6: w/ Riffs D & D1 (4 times)

E7

Gtr 7
(elec)

f

*w/ dist & octaver

15 12 12 15 14 12 15 15 15 14 14 12

*Octaver set for one octave below

Gtr. 4

don't for-get to put it back.

Grab a chick-en

and put it back.

5 7 5 7 5 7 7 5 5 5 7 7 5 7 0

14 12 12 14 12 11 14 12 11 14 12 14 13 14 12 14 12 14

4 7 5 7 7 5 7 0 5 7 5 7

12 12 12 17 15 12 12 15 14 (14) 12 14 (14) 12 14 12 15 12 15 14 14 12 14 12 14 12 14 12 12 12

7 5 7 0 5 7 5 7 7 9 5 7 5 7 5 7

Gtr. 1: w/ Rhy. Fig 3 (2 times)
Gtr. 2: w Riff B (2 times)
Gtr 4 tacet
Aadd3

12 11 14 12 11 14 12 12 11 11 12 14 11 12 14 12 15 12 13 14 12 14 15 17 (17) (17) 15 17 19 17 15 17 15 15 15 15 15 15

0 4 0 2 0 4 4 4 0 4 2 0 4 4 0 4 0 2 0 4 0 2 4 0 4 2 0 4 0 4 0 4 0 2 0 4 0 2 4 0 4 2 0 4 4

E7

Gr 5

G

G

Gmaj7/F#

G7/F

E5

(Mr. 3) well

E7

*Gtr. 7

**Gr 3
divisi

*Octaver ofl
**dist. on

Gr. 7

$$\|u\|_{\infty} \leq \|u\|_{\mathcal{W}} \quad \forall u \in \mathcal{W}$$
^a *Set for one octave above.

Gtr. 5

Rhy. Fig. 4

End Rhy. Fig. 4

Rhy. Fig. 4A

End Rhy. Fig. 4A

E5

Gtr. 3
 Gtr. 7
 Gtrs. 3 & 7
 Gtr. 5
 let ring
 Gtr. 6
 1/2

E7

G Gmaj7/F#

Gtr 7

H

Gtrs 1 & 2: w/ Rhy Fig 2 (till fade)
Gtrs 5 & 6: w/ Riffs D & D1 (till fade)

E7

G7

Gtr 7

*w. octaver

*Set for one octave below

Gtr. 4

talk box off

Gtr. 3

Gtr 3

Gtr 8 (elec)
dist

mf
w. dist

Gtrs 5 & 6

Gtrs 1 & 2

Gtrs. 4 & 8 tacet

Gtr 7

12 12 14 14 12 10 12 (12) 5 3 1 4 5 3 0 0

0 0 5 3 0 0 14 12 14 5 3 0 0

Begin fade

14 12 14 14 (14) 12 14 12 13 14 12 14

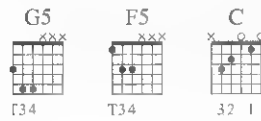
12 12 14 15 12 14 12 12 14 14 12 14 12 14 12 10 12 12

Fade out

12 14 12 12 14 14 14 (14) 12 1 4

from *Where I Should Be* I Can't Stand It No More

Words and Music by Peter Frampton



Intro
Moderately ♩ = 105

E/G#
Gtr 1 (clean)
Rhy. Fig. 1

C/E

Play 3 times
End Rhy. Fig. 1

(Drums & bass) 2

f
w/ chorus
let ring

1 let ring

TAB

E/G# **C/E** **Verse** **E5**

1. When you wake up and she's

Gtr 2 (dist)
f

13 14 14 (14) 13 17 15 14 15 14 17 14 16

Gtr 3 (dist)
f

9 11 11 (11) 9 13 12 10 12 10 10 10 12

Gtr 1
let ring let ring P M

Gtrs 2 & 3 tacet

C5 E5 D5/E C5

next to you. You can't stand what she's put - tin' you through.

Gtr. 1

P.M.

E5 D5/E Dm7 C

Chorus
G5
Rhy. Fig. 2

Gtr. 1

Can't take no more. so I'm go - in' a - way. I can't stand it no more. _

Gtr. 5 (12 str.)
mf
w/ clean tone
let ring throughout

Gtr. 4 (2-str.)
mf
(cont. in slashes) w/ clean tone
let ring throughout

P.M.

F5 C G5 E F5 C

I can't stand it no more. I can't

Riff A1

End Riff A1

Riff A

End Riff A

G5 E F5 C G5

⑥ open

stand it no more. — I can't stand it no more.

Riff B End Riff B

Interlude

Gtrs. 4 & 5 tacet

E/G#

C/E

F5 C

End Rhy. Fig. 2

Gtr. 1

Gtrs 4 & 5 (cont in notation) Gtr 1

let ring — let ring —

Verse

E5 D5/E C5 E5 D5/E

2. Ev - 'ry - day I feel a diff - 'rent man. — Caught a - drift and there's

Gtr 2

Gtr 1

P.M.

C5 E5 D5/E Gtr 2 tacet Dm7 C

no sign of land Hey, ba - by, do I come back to you No I can't

Chorus

Gtr 1 w/ Rhy. Fig 2 (1st 7 meas)

Gtr 4 w/ Riff A

Gtr. 5 w/ Riff A1 (3 1/2 times)

Gtr 4 w/ Riff B (2 1/2 times)

G F C G F C

stand it no more. I can't stand it no more. I can't (I can't)

G F C G

stand it no more. I can't stand it no more.

Interlude

G6/A

F C

loco

Gtr 2

Gtr 3 dist

Gtrs 4 & 5

Gtr. 6 (dist.)

Gtr 1

*Gtrs. 1, 4 & 5

*T = Thumb on 6th string

*Three gtrs. arr. for one

Gtrs 4 & 5 tacet
Dm7

Gtrs 2, 3 & 6 tacet

C7

Ev - 'ry wom - an made a fool out of me. —

8va

Gtrs 2 & 6

Gtr. 3

Gtr 1

let ring

The musical score for "My Mama Told Me" is presented in a three-staff format. The top staff is the vocal line in treble clef, with lyrics "My ma - ma told me, when she set me". The middle staff is the guitar line in treble clef, with the instruction "Gtr 1" at the beginning. The bottom staff shows fretboard diagrams for the guitar, with fingerings indicated by numbers 1-4 and 'X' for muted notes. The diagrams are divided into measures corresponding to the vocal phrases. The key signature has one sharp (F#), and the time signature is 7/8. Chord symbols Bb, Bb7, and C are written above the vocal line. The guitar line includes a "let ring" instruction and a "T" (tremolo) marking. The fretboard diagrams show the following fingerings: Measure 1 (10-12, 12, 12), Measure 2 (6, 6, 7, 9, X, 6), Measure 3 (7, 6, X, 6), Measure 4 (8, 8, 10, X, 8), and Measure 5 (8, 9, 10, X, 8).

[illegible]

you just have got to find, let ring

Guitar Solo

B \flat **C** **E**

find a girl who will treat you _____ like _____ I _____ do "

let ring

Gtrs. 1 & 2 *loco*

C **E** **C**

let ring

E **C** **E**

let ring

C **E** **C**

Gtrs. 1 & 2 *Gtr. 3 divisi*

let ring

Gtr. 3 tacet **E** **C** **E**

Gtrs. 1 & 2

10 10 10 10 10 12 14 11

12 14 12 14 14 $\frac{1}{2}$ 12 14 12 $\frac{1}{2}$ 14 12 14 14 12 14 11 12 11

14 12 14 14 12 14 13 12 10 10 12 12 10 12 (12) 10 12 14 12 14 12 14 14 14 11 12 14 12

14 12 14 12 14 16 16 16 16 12 12 14 14 $\frac{1}{2}$ 14 12 15

12 12 15 12 15 12 14 12 14 14 12 14 14 12 14 12 14 14 14

C E C

I can't

Chorus

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: tacet
Gtr. 4: w/ Riff A (2 times)

Gtr. 5: w/ Riff A1 (3 times)

G F C G

stand it no more. I'm go - in' a way. I can't stand it no more. Don't

Gtr. 5

Gtr. 4: w/ Riff B (2 times)

F C G F C

ask me to stay. I can't stand it no more. 'Cause there's noth in' left to say I can't
(I can't) (I can't)

Interlude

Gtr. 1: w/ Rhy. Fig. 1 (3 times)
E/G#

G F C

stand it no more.

C/E E/G# C/E E/G# C/E

E/G# C/E

I can't

Gtr 1

let ring

Outro-Chorus

Gtr. 1, w/ Rhy. Fig. 2 (2 1/4 times)

Gtr. 4, w/ Riff A (2 times)

Gtr. 5 w/ Riff A1 (10 times)

G F C G

stand it no more. I'm go - in' a - way. I can't stand it no more. Don't

Gtr 4: w/ Riff B (8 times)

F C G F C

ask me to stay. I can't stand it no more. There's noth - in' left to say. I can't

(I can't)

G F C Gtr 2 facet G

stand it no more (Oo, Oo.) I can't stand it no more. I'm

Gtr. 2

15 12 15 15 12 15 13 13 12

F C G F C

go - in' a - way. I can't stand it no more. Don't ask me to stay. I can't

(I can't)

G F C G

stand it no more. There's noth - in' left to say. I can't stand it no more.
(I can't)

Gtr 2

F C G F C

(Oo, Oo) I can't stand it no more I'm go - in' a - way. I can't

G5 F5 C G5

Gtr. 1

stand it no more. There's noth - in' left to say.

Gtr 2

Gtrs. 4 & 5

from Frampton Comes Alive!

Penny for Your Thoughts

Words and Music by Peter Frampton

Open G tuning
(low to high) D-G-D G B-D

A

Moderately ♩ = 99

Gtr. 1 (acous) *G Am11 G Am11

mf
let ring throughout

TAB

*Chord symbols reflect implied harmony.

G Am11 G D G

Harm. ----- 4

p

TAB

G Am11 G Am11 G Am11

mf

TAB

1., 2. 3.

G Am A#m G/B C D Em D/F# G Am A#m G/B

mp

TAB

B

Cadd9

B \natural 6

G

Am

G/B

G

Am

G/B

Cadd9

B \natural 6

Dadd4

C

C

B \flat 6

G

Am11

G

Am11

G

Am11

1.

G

Am

A \sharp m

G/B

C

D

Em

D/F \sharp

2.

G

D

G

from *Frampton Comes Alive!* I Wanna Go to the Sun

Words and Music by Peter Frampton

Gtr. 1: Open G tuning
(low to high) D-G-D-G-B-D

Intro

Free time

*Gtr. 1

** G⁶₉

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

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Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

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Gtr. 1

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Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

Gtr. 1

mp
let ring throughout
w/ pick & fingers

*Piano arr. for gtr

**Chord symbols reflect implied harmony

Moderately ♩ = 106

Gsus2

Gsus4

G

Gsus2

G

Gsus2

C/G

mf

G

G^o

G

Gsus2

Gsus4

G

Gsus2

G

Gsus2

C/G

Riff A

*Staccato applies
to strings 2 & 3 only

G6sus4

G

G^o7

Gtr. 1 w/ Riff A (2 times)
G

Gsus2

Gsus4

G

Gsus2

Gtr. 2 (dist.)

mp

*Vol. swell to 3, 4 volume

End Riff A

Gtr.

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Gtr. 2

G Gsus2 C/G Gsus4 G G°7 G Gsus2 Gsus4 G Gsus2

Harm. —————

5 5 5 12 5 5 12

Pitch G D G D G

G Gsus2 C/G Gsus4 G G°7 *G7 G6 G C/G G

Harm. | *let ring* —————

5 5 3 0 0 2 0 0 0 0 0

G D

*Chord symbols reflect overall harmony

G7 G6 G C/G G G7 G6 G C/G G

let ring —————

3 0 0 2 0 0 3 0 0 2 0 0

G7 G6 G G°7

let ring —————

3 0 0 2 0 0 4 4

1. We'll

Verse

G Gsus4 G6sus4 G

like I can't said say be good fore, bye, oh, uh,

2 1

Gsus² G6sus⁴ G

pay up your mon - ey then you ask for more But there's _ no rea -
 Tried all too hard, it made _ you cry _ 'cause I've _ been cheat -

C F/C C F/C C F/C C

son, yeah, no rea son. _
 ing, _ yeah, _ I've been cheat - ing }

G/D D G/D D G/D D

Yeah _ Yeah. _

* *mf*

*Vol swell to full volume

2. Pre-Chorus

D Db C Bb Gm

Like be - fore, _ she kicked me out the door and I

Rhy. Fig. 1

E \flat **Cm** **B \flat**

could - n't _____ see be - hind me. Like be - fore, _____ when I'd

End Rhy. Fig. 1

Gm **C7sus4** **C7**

asked for more _____ I could - n't be my - self. And I'm _____

End Rhy. Fig. 1

E \flat 7 **D+7** **D7**

still _____ sing - ing this song. Ba - by, won't you do _____ me wrong?

f let ring - - - -

D+7 **D7** **E \flat 7** **G**

Mu - sic is my _____ food and life, _____ don't take it a way

mf

Chorus

C/G G7 C/G G7 G C/G G

I want the world to see _____ I'm a - bout.

0 0 0 1 3 1 1 1 1 3 0 0 0 1 0 0

2 2 3 2 2 2 2 2 3 3 2 0 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3

C/G D/G G C/G G C/G Bb/C

I don't care when it will _____ be, there's no doubt. I wan - na go to the sun, _

Rhy. Fig. 2

0 1 1 1 1 1 3 0 1 0 0 1 1 1 1 1 3

2 2 2 2 2 2 4 3 2 0 0 2 2 2 2 2 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

C Bb/C C G C/G C

yeah, ev - 'ry - one.

let ring

0 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

To Coda 1 **To Coda 2**

C/G G D Dsus4 D Dsus4 D

I don't know what I can do. _____

End Rhy. Fig. 2

let ring----- 1

0 0 0 1 1 0 3 0 0 0 0 0 0 0 0 0 0

2 2 2 2 2 2 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1/4

3 3 0 0

Pre-Chorus

Gtr 2. w/ Rhy Fig 1

B \flat Gm E \flat Cm

Sand and sea, — we'll do it end - less - ly. I could nev er — turn it a - way

B \flat Gm C7sus4 C7

Salt - y air, sea - gulls — ev - 'ry - where. — I wan - na live there one day. But I'm

E \flat 9 E \flat 7 D+7 D7 D+7 D7

still sing - ing this song. — Ba - by, won't you do me wrong?

Gtr 2

f

1/2

E \flat 7 G C/G G7

Mu - sic is my food and life, don't take it a - way.

mf

⊕ Coda 1

C/G G7 D.S. al Coda 1

I want the world to see —

Dsus4 D

Yes, my chil - dren.

Rhy. Fill 1 End Rhy. Fill 1

Guitar Solo

B \flat C G7

f

1 1/2

B \flat C G7

1 3 1 3 5 3 5 0 3 2 0 3 0 0 3 5 3 0 5 3 0 0 0 0 3 5 3 5 6 7

B \flat C G7

7 5 6 0 (8) 6 0 6 5 6 5 7 5 5 5 3 5 3 5 5 3 5 3 5

B \flat C G7

5 (5) 3 5 3 2 5 3 5 3 5 5 (5) 3 5 5 3 5

B \flat C G7

15 17 15 15 15 17 15 17 17 17 (17) 15 17 15 17

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C G7

B \flat C D

D.S. al Coda 2

C/G G7

I want the world to see —

mp

15

⊕ Coda 2

Dsus4 G C/G G

I wan - na go to the sun, — ev 'ry one

Gtr 2 w/ Rhy Fig. 2

C/G D/G G C/G G C/G B \flat /C

I don't care when it will — be, there's no doubt, I wan na go to the sun,

C B \flat /C C G C/G G

yeah, — ev 'ry one, —

Gtr. 2 w/ Rhy. Fill 1

Oh, you start to get old, _____ yeah

Gtr 2

let ring - -

4

Guitar Solo

Bb

C

f

15 17 15 17

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody with various ornaments, including grace notes and mordents, and is divided into measures by bar lines. Above the staff, the chords G7, Bb, and C are indicated. The bottom staff is a single-line bass line with numbers 12-17, representing fingerings for the left hand. It includes slurs and accents to guide the player.

G7

Bb

C

let ring 1

6

1

[illegible][illegible]

Chorus

G7

B \flat C G

I wan na go to the sun

mf

15 18 15 18 15 18 15 18 15 18

1/2 1/4

B \flat C G

I don't care when it will be.

B \flat C G

I wan - na go to the sun

B \flat C G

I don't care when it will be

Outro-Guitar Solo

B \flat C G

B \flat C G

1/2 1/2

B \flat C G

1,2 1/2

B \flat C B \flat G Free time

rit

12 14 12 13 15 12 15 12 15 12 14 12 14 12 14 12

N.C.

let ring

14 12 14 12 12 12 12 14 12 16 12 12 12 12

from *Frampton Comes Alive!*

It's a Plain Shame

Words and Music by Peter Frampton

Intro

Moderately ♩ = 120

*** C G5 F#5 G5 F#5 G5 F#5 D5 A

*Gtr. 1 (dist.)

musical notation for Gtr. 1 (dist.) in 4/4 time, featuring a series of chords and a melodic line. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a strong attack (f) and includes a 'let ring' instruction. The guitar part is written on a single staff with a treble clef.

*Peter Frampton

**Gtr. 2 (dist.)

musical notation for Gtr. 2 (dist.) in 4/4 time, featuring a series of chords and a melodic line. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a strong attack (f) and includes a 'let ring' instruction. The guitar part is written on a single staff with a treble clef.

**Bob Mayo

***Chord symbols reflect implied harmony

C G5 F#5 G5 F#5 G5 F#5 D5 A

musical notation for the main body of the song in 4/4 time, featuring a series of chords and a melodic line. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a strong attack (f) and includes a 'let ring' instruction. The guitar part is written on a single staff with a treble clef.

Verse
G#5 A C#5

I. Well. she showed her na - vel

Rhy. Fig. 1

PM ----- 1

(0) 3 6 5 7 5 4 7 7 5 7 5 5 3 4 5 3 0

(0) 1 2 2 0 4 0 0 2 0 0 X 6 4

(0) PM -- 1

4 2 4 2 4 3 2 2 0 4 0 2 0 0 X 6 4

D G#5 A G D C#5

She wore a la - bel She wore it thugh - high Well,

PM ----- 1 PM ----- 1

7 5 5 5 5 7 5 X 1 2 0 4 0 0 2 0 4 2 7 7 9 7 7

PM ----- PM. -----

7 5 5 5 5 7 5 1 2 0 4 0 0 2 2 4 2 7 7 9 7 9 7 9

A C#5 D G#5 A

old time — stick-y lip - stick knock - in' at — my door. I just say bye - bye. —

P.M. P.M. P.M.

Chorus

G D C#5 C G5 F#5 G5 F#5 G5 F#5 D5 A

Well, it's a plain shame — it took me all this time — to

End Rhy. Fig. 1

let ring

2nd time, Gtr 2 w/ Rhy. Fill 1
3rd time, Gtr 2 w/ Rhy. Fill 2

To Coda 2

learn. Plain shame, no

let ring

C G5 F#5

0 7 5 0 2 3 4 4 2 4 2 0 4 0 4 2 0 3 4 0

2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

To Coda 1

G5 F#5 G5 F#5 D5 A G#5

mat - ter which way you turn. 2. Well,

let ring

0 2 0 0 2 0 0 2 0 0 2 0 2

5 4 5 3 0 0 7 6 X 6 6 13

Rhy. Fill 1

Gtr 2

0 4 0 2 0 4 0 2 0 4 0 2 0 4 0

Rhy. Fill 2

Gtr 2

let ring

0 4 0 2 0 2 0 6 5 4 (4) 0 0 0

Verse

Gtr. 1: w/ Rhy Fig. 1

A

C#5 D

G#5 A



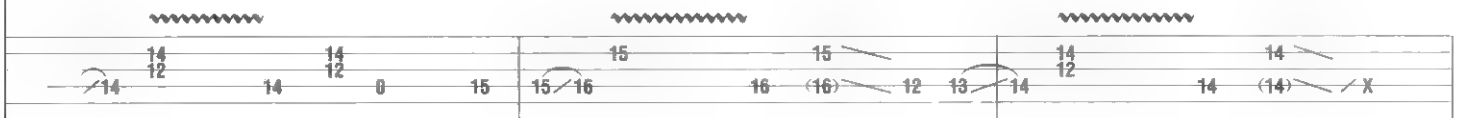
Gtr. 2

w/ pick & fingers

let ring -----

let ring -----

let ring -----



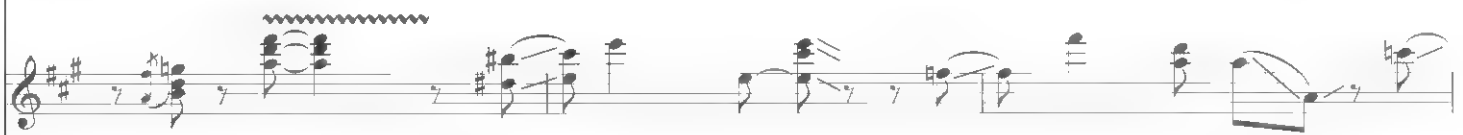
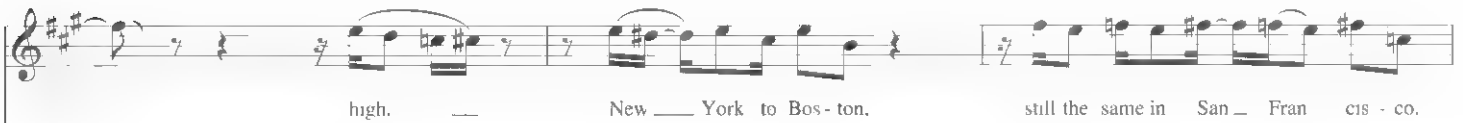
G

D

G#5 A

C#5 D

G#5



let ring -----

let ring -----

D.S. al Coda 1

A

G

D

C#5



Gtr. 2

let ring -----

w/ pick



⊕ Coda 1

A



Gtr. 1

w/ phaser

let ring -----



Gtr. 2



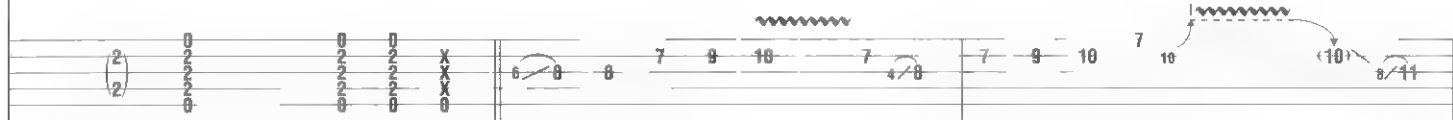
Guitar Solo

B

D



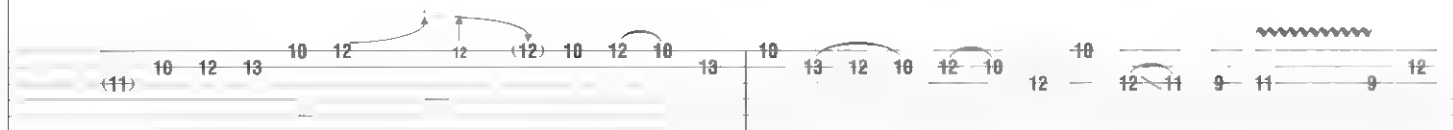
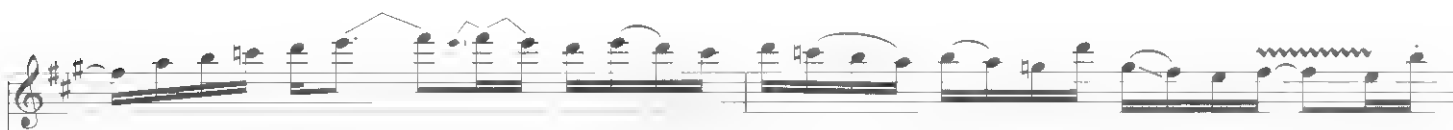
let ring



P.M.

P.M.

P.M.



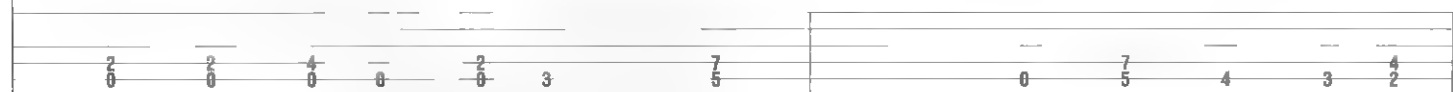
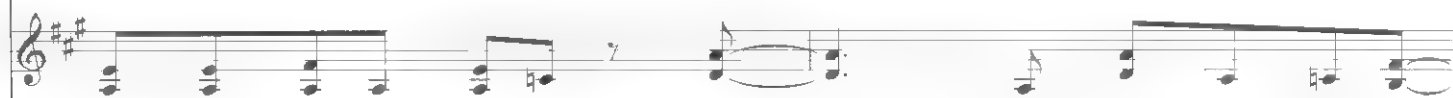
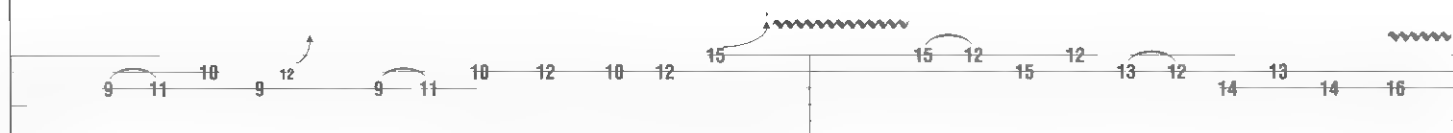
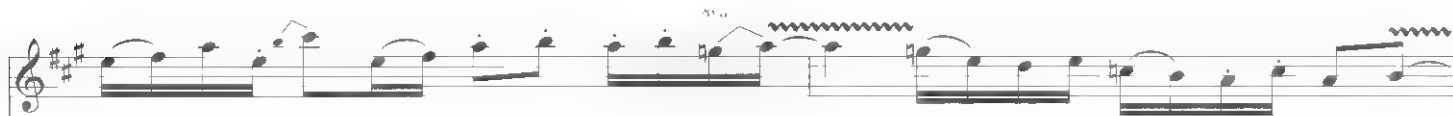
P.M.



A

D

B



14 16 17 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14 16 17 16 14

(16)

2 2 2 2 2 2 2 4 6 4 4 6 4 6 8 (8)

C5 G5 F#5 G5 F#5 G5 F#5 D5 A5

let ring --

17 17 17 15 17 15 17 17 17 17 17 17 17 15 17 15 15 17 13 14 12 14

4 2 3 5 4 2 X

Verse

A C#5 D G#5

3. Well, I know it's late to real-ly like to play tunes

loco

phaser off P.M.

12 14 14 14 14 12 14 12 10 12 0 2 2 0 0 0 0 X 6 7 5 5 5 5 7 5 7 5 X 1

steady gliss.

w/ pick & fingers let ring

14 14 14 14 15 15 16 16 (16) 13

Gtr 1: w/ Rhy Fig. 1 (last 6 meas.)

A G D G#5 A C#5

on your gui - tar, ____ Well, lets get ar - rest - ed, I ____

Gtr 2

let ring -----

let ring -----

D.S. al Coda 2

D G#5 A G D C#5

wan - na be mo - lest - ed. ____ I don't care how old you are. ____ Well, it's a

let ring -----

let ring -----

let ring -----

w/ pick

P.M.

⊕ Coda 2

G5 F#5 G5 F#5 D5 A

mat - ter which way ____ you turn. Yeah

Gtr 1

Gtr 2

let ring -----

Guitar Solo

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

12 14 13 15 15 (15) 13 15 13 14 13 12 14 12 14 12 12 10

Rhy. Fig. 2

4 2 4 2 4 2 X 0

12 12 12 12 12 12 10 12 12 12 12 12 10 12 10 12 10 12 14 12 12 14

End Rhy. Fig. 2

(0) 0 4 0 2 2 4 0 2 2 4 0 2 2 4 0 0

Gtr 2 w Rhy Fig 2 (2, 2 times)

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

12 14 12 13 15 12 15 15 (15) 13 15 14 13 15 15 15 15 15 14 12 14 12

loco

grad bend

15 12 13 (13) 14 12 14 14 12 14 15 12 14 14 14 12 14 15 12 14

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

et ring 1

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

Gtr 1

Gtr 2

C5 G5 F#5 G5 F#5 G5 F#5 D5 A

let ring ----- let ring ----- let ring -----

17 17 12 12 12 11 12 11 12 11 12 11 14

Outro-Chorus

C G5 F#5

Well, it's a plain shame it

let ring -----

17 14 15 15 14 14 14 14 14 14 0

Outro-Chorus

C G5 F#5

Well, it's a plain shame it

let ring -----

17 14 15 15 14 14 14 14 14 14 0

G5 F#5 G5 F#5 D5 A

took me all this time to learn. Well, it's a

let ring -----

17 14 15 15 14 14 14 14 14 14 0

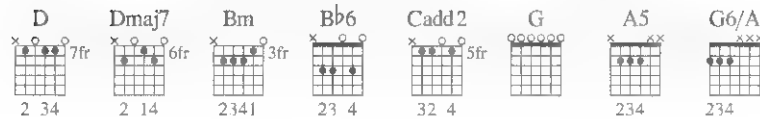
plain shame, no matter which way you turn let ring

[illegible]

from *Frampton Comes Alive!*

Show Me the Way

Words and Music by Peter Frampton



Gtr. 1 Open G tuning
(low to high) D-G-D-G-B-D

Intro

Moderately fast ♩ = 142

Gtr. 2 (elec.)

*D Dmaj7 Bm Bb6 Cadd2

mf
w/ clean tone

Gtr. 1 (acous.)

mf

(cont. in slashes.)

TAB

*Chord symbols reflect combined harmony

D Dmaj7 Bm Bb6 Cadd2

Gtr. 1

Rhy. Fig. 1

*Gtrs 2 & 3

End Rhy. Fig. 1

TAB

*Gtr. 3 (elec.) w/ clean tone Composite arrangement

Slower ♩ = 137

Gtr. 2 w/ Rhy. Fig. 1

D

Rhy. Fig. 2

Dmaj7

Bm

Bb6

Cadd2

End Rhy. Fig. 2

Gtr. 3

f
w/ talk box

TAB

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2.

Bb6

Cadd2

Verse

D

Rhy. Fig. 3



1. I won - der how you're feel - ing, there's
I can see no rea - son, you

Gtrs 2 & 3 Rhy. Fig. 3A

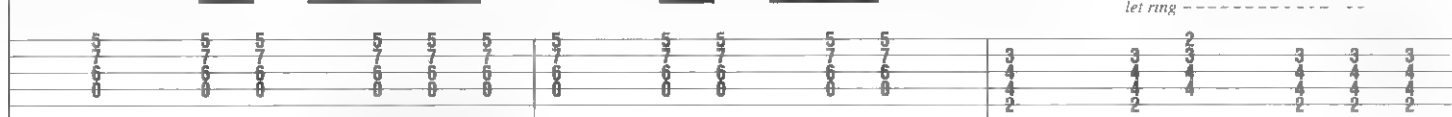


Dmaj7

Bm



ring - ing in my ears. And no one to re - late -
liv - ing on your nerves, when some one drops a cup



Bb6

Cadd2

End Rhy. Fig. 3



to 'cept the sea.
and I sub - merge.

4. I'm

End Rhy. Fig. 3A



Verse

Gtr. 1: w/ Rhy. Fig. 3 (1st 7 meas)

Gtrs. 2 & 3: w/ Rhy. Fig. 3A (1st 7 meas)

D

Dmaj7



2. Who can I be - lieve in? I'm kneel - ing on the floor. There
swim - ing in a cir - cle, I feel I'm go - ing down. There
won - der if I'm dream - ing, I feel so un - a - shamed. I

Bm **B♭6**

has to be a force, who do I phone?
has to be a fool to play my part.
can't believe this is hap - pen - ing to me

Bridge
A7sus4

The stars are out and shin ing, but all I
Well, some one thought of heal ing but all I
I watch you when you're sleep ing, oh then I

Gtrs. 2 & 3

let ring

Gtr. 1

G **A5** **Chorus** **Bm**

real - ly wan na know.
real - ly wan na know.
wan - na take your love.
Oh, won't you

Rhy. Fig. 4A

Rhy. Fig. 4

(cont. 1 slashes)

Bm G A5 End Rhy. Fig. 4
(cont. in notation)

Gtr. 1

show me the way, ev - 'ry - day. I want

Gtrs. 2 & 3 End Rhy. Fig. 4A

To Coda 1 ⊕

To Coda 2 ⊕

Bm G G6/A

you to show me the way, yeah.

Gtrs. 2 & 3

Gtr. 1

(2nd & 3rd times, cont. in slashes)

Interlude

D.S. al Coda 1

Gtr. 1: w/ Rhy. Fig. 2
Gtr. 2: w/ Rhy. Fig. 1

D Dmaj7 Bm Bb6 Cadd2

3. Well

Gtr. 3

f w/ talk box

7 9 6 7 9 7 10 18 7 9 7 9 9 7 9 9 7 9 9 7 7 7

⊕ Coda 1

G

A5

Bm

Rhy. Fig. 5

Gtr 1

way, oh, I want you

Gtrs 2 & 3

Rhy. Fig. 5A

day af - ter day, hey

G

G6 A

End Rhy. Fig. 5

let ring

Gtr 3

End Rhy. Fig. 5A

Gtr 2

End Rhy. Fig. 5A

Gtrs 1 & 2 w/ Rhy Figs 3 & 3A
D

Gtrs 1 & 2 w/ Rhy Figs 3 & 3A

D

(1.3)

The musical score for 'The Wind' is presented in two systems. The first system shows a guitar melody in G major (one sharp) on a single staff. The melody begins with a quarter rest, followed by a quarter note G, an eighth note A, and a quarter note B. This is followed by a half note G, a quarter note F#, and a quarter note E. The melody continues with a quarter note D, a quarter note C, and a quarter note B. The second system shows the continuation of the melody, starting with a quarter note A, a quarter note G, and a quarter note F#. The melody concludes with a quarter note E, a quarter note D, and a quarter note C. The fretboard diagram below the staff shows the fret positions for the melody. The first system shows frets 7, 9, 6, 7, and 9. The second system shows frets 7, 10, 8, 10, 7, 9, 10, 7, 9, 7, 9, 9, 9, 7, 7, 9, 7, 9, and 9. The diagram also includes a 1/2 fret bend over the 9th fret on the 9th string.

Bb

C

D

Bm

G

Gtr I

5. An'. 1

Gtr 3

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the vocal melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The second system contains the guitar accompaniment, written in a single line with a key signature of one sharp and a common time signature. The accompaniment features a mix of eighth and quarter notes, with some measures containing a 7/9 time signature. The score is marked with a '1' at the beginning of the first measure and a '1/2' at the beginning of the first measure of the second system. The piece concludes with a double bar line and a wavy line indicating the end of the music.

Git 2

Gtr 2

The guitar part for the second guitar (Gtr 2) is written on a single staff in D major (one sharp). The music begins with a treble clef and a key signature of one sharp (F#). The notation includes various guitar-specific symbols: a 'let ring' instruction with a dashed line, a '1' indicating a first fret bend, and a '2' indicating a second fret bend. The music is composed of chords and single notes, with some measures containing multiple beamed notes. The piece concludes with a double bar line.

⊕ Coda 2

G

A5

way, one more time. I want

Gtrs 1, 2 & 3 w/ Rhy Figs 4 & 4A

Bm

G

A5

you day af ter Jay, hey, I want

Gtr 1: w/ Rhy Fig 5 (1st 3 meas)

Gtrs 2 & 3: w/ Rhy Fig 5A (1st 3 meas.)

Bm

G

G6/A

you day af ter day, hey.

Gtr 3

Gtr 2

Gtr 1

Interlude

Gtr. 1

D Dmaj7 Bm G

Interlude guitar staff with chords D, Dmaj7, Bm, and G. The staff shows a sequence of eighth and quarter notes.

Gtrs. 2 & 3

Interlude guitar staff for Guitars 2 & 3, showing a complex chordal texture with many notes.

I want

Outro-Chorus

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 4 & 4A (2 times)

Bm G A5

you _____ to show me the way ev - 'ry - day. _____ I want

Outro-Chorus guitar staff line 1 with chords Bm, G, and A5. The staff includes lyrics and a melodic line.

Bm G A5

you _____ to show me the way, night and day. _____ I want

Outro-Chorus guitar staff line 2 with chords Bm, G, and A5. The staff includes lyrics and a melodic line.

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5 & 5A

Bm G G/A

you _____ day af - ter day, _____ hey, _____ hey, _____

Outro-Chorus guitar staff line 3 with chords Bm, G, and G/A. The staff includes lyrics and a melodic line.

Gtr. 1

D Dmaj7 Bm Bb6 Cadd2 D

Outro-Chorus guitar staff line 4 with chords D, Dmaj7, Bm, Bb6, Cadd2, and D. The staff includes a melodic line.

oh. _____

Outro-Chorus vocal staff line 4 with the lyric "oh." and a melodic line.

Gtrs. 2 & 3

Outro-Chorus guitar staff line 4 for Guitars 2 & 3, showing a complex chordal texture with many notes.

rit.

Guitar Notation Legend

Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: D A D E G
open 3fr

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

Definitions for Special Guitar Notation

HALF-STEP BEND: Strike the note and bend up 1/2 step.

WHOLE-STEP BEND: Strike the note and bend up one step.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND AND RELEASE: Bend the note as indicated. Strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

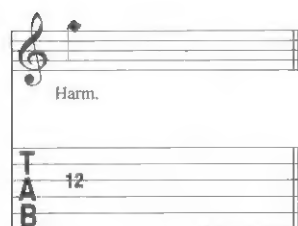
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

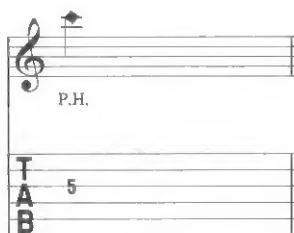
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



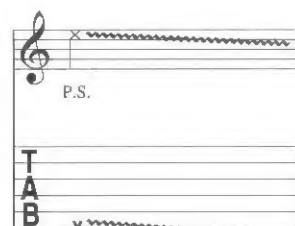
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



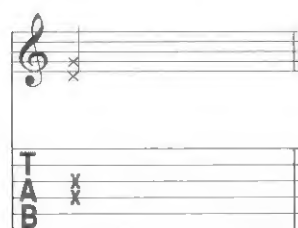
HARP HARMONIC: The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



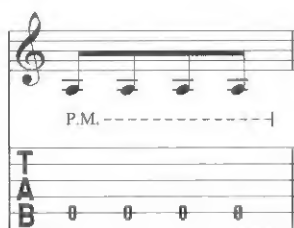
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



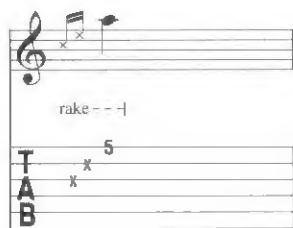
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



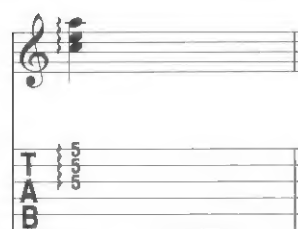
RAKE: Drag the pick across the strings indicated with a single motion.



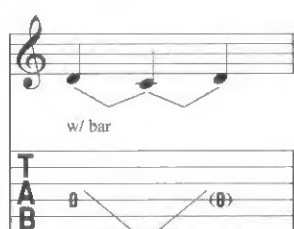
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



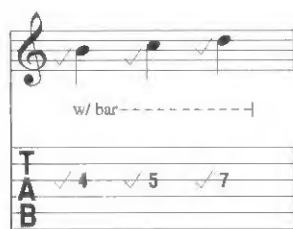
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



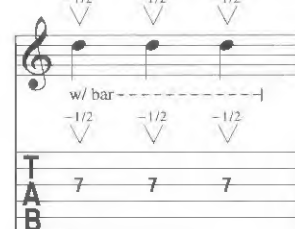
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder).



(*accent*)

- Accentuate note with great intensity.



(*staccato*)

- Play the note short.



- Downstroke



- Upstroke

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Rhy. Fig.

- Label used to recall a recurring accompaniment pattern (usually chordal).

Riff

- Label used to recall composed, melodic lines (usually single notes) which recur.

Fill

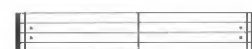
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

Rhy. Fill

- A chordal version of a Fill.

tacet

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

NOTE: Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato) begins, or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).



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